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I do not profess to have proved that the date is 1633. I do suggest, however, that the internal evidence supports this date, or, in any case, does not invalidate it; and, as to the external evidence, there seems to be none whatever to suggest 1632 rather than 1633. That line 105 refers to Corneille himself seems substantiated by the poem quoted on p. xlvi. Moreover, the year 1633 fits in well with the suggestion that the imitator of Marino is Saint Amant, although Théophile would fit in almost as well, possibly, and Malleville even better than either. The assumption of 1633 as the date of the *Galerie*, the assumption that the "coup d'essai" is *Mélite* and that either Saint-Amant, Tristan, or Malleville is the imitator of Marino, fit in together. The triple assumption makes an hypothesis, which is not contradicted by any *facts* that have come to light.

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#### A REPLY

1. Professor R.-B. evidently confuses *liaison des scènes* with unity of place; there is certainly no *liaison* between these scenes. 3. I repeat that there is no reason for assuming that in this passage Corneille had any special play or author in mind. He was writing what his audience could understand; he was not interested in creating puzzles for future philologists. But if he did have some one in mind, it is far more likely to have been Scudéry than himself, for the person to whom he refers is accused of imitating Marino. Professor R.-B. seeks to avoid this difficulty by explaining that two *authors* are referred to, but the *son* of line 102 must refer to the person discussed in the preceding line. This is not only my interpretation, but that of several Frenchmen to whom I have submitted the question. Professor R.-B.'s whole argument falls to the ground with his misinterpretation of this construction and there remains no reason for believing that the play was written in 1633 rather than 1632.

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#### MILTON'S *Comus*, 93-94

In *Mod. Lang. Notes* xxxv, 441, and xxxvi, 414, Professor John A. Himes puts aside all the usual interpretations of "the star that bids the shepherd fold" in Milton's *Comus* 93-4, on the ground that the "evening star (or planet) does not at folding time appear at 'the top of heaven'." He proposes for the single star the constellation Leo (with its bright star Regulus), because "in May, the critical month for flocks, the constellation Leo is in the zenith shortly after sunset." He adds, "as the lion, ac-

ording to Homer (*Il.* x, 485, and often), is the menace to flocks, the appearance of the constellation is a warning to shepherds." Mr. Himes makes no reference to a use by any writer, ancient or modern, of the constellation Leo as "the star that bids the shepherd fold," or explains in any way such definite references to Vesper and the shepherd's folding his flocks as in the pseudo-Virgilian *Culex* 202-5, Spenser's *Virgil's Gnat* 313 ff., or other passages of similar import in classical or English poetry. He had not perhaps seen my article in *Anglia* xxxix, 495 ff.

To that article, and as further tending to show that Milton's "top of heaven" was not so impossible for poetry of the time, I may now add one other reference in Spenser, Milton's master. In *F. Q.* i, ii, st. 6 he placed "Hesperus in highest skie," as he had placed the same star "in top of heaven sheene" in *F. Q.* iii, iv, st. 51. For similar inaccuracies of Milton and others, see the article above mentioned.

"The star that bids the shepherd fold" is naturally the shepherd star. What would seem to be conclusive proof of the meaning of that term, at least in Elizabethan times, may be added from another source. In 1591 Thomas Bradshaw published a book with the title

The Shepherds Starre/ NOW OF LATE SEENE and/ at this  
hower to be observed merveilous orient/ in the East: which  
bringeth glad tidings to all/ that may behold her brightness,  
having/ the foure elements with the foure Capitall/ Virtues in  
her, which makes her/ Elementall and a vanquisher of all/  
Earthly humors.

The book was dedicated to the Earl of Essex and Thomas Lord Burgh, baron of Gainsborough, and was entered in the *Stationers' Register* Apr. 29, 1591. The author was in the Netherlands with the English regiments which helped Henry IV of France, but a letter of his brother Alex. Bradshaw is prefixed to the book and dated Apr. 23. The book doubtless appeared shortly after the later of these dates.

With the book itself, a lengthy paraphrase of the third *Idyl* of Theocritus, we have nothing now to do. But the allusion to the shepherd star "at this hower to be observed merveilous orient in the east" can be no other than one to the morning star of the time, a star then displaying unusual brilliancy. Now the morning star in March and April 1591, as I am informed by our Naval Observatory at Washington, was Mars, which was then approaching opposition and becoming very brilliant. Venus and Saturn were evening stars at the time, and Jupiter was in the zenith at midnight. Nor is there any evidence of any comet, new star, or other similar phenomenon which could have been in the mind of

the author of the *Shepherds Starre*. Without question the shepherd star of Bradshaw was the morning star of the time, the unfolding star of poetry. It is a natural inference that the shepherd star connected with the folding of the sheep was Venus, or the evening star of the period, no matter how careless the poet may have been in placing it in the sky, during ages none too careful about references to the external world.<sup>1</sup>

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“*Under the sonne he loketh*”

Commentators, so far as I know, have been unable to find any occurrence of this idiom except in the well-known passage in *The Knight's Tale*, line 839:

And whan this duk was come unto the launde,  
Under the sonne he loketh, and anon  
He was war of Arcite and Palamon.

Every reader doubtless conjectures that the words mean nothing more than that Duke Theseus looked all round, turning from one point of the compass to the other, and that the expression must have been a current and popular one when Chaucer wrote. But, if so, why have not other occurrences of the idiom been found? Did it die out after Chaucer's time?

It would seem to have died out in the more standardized forms of written speech but to have been preserved in the popular ballads, which of course reproduce oral speech. In *Bewick and Graham*, which is ballad number 211 in Child's collection, one stanza of the eighteenth-century version runs:

He lookd between him and the sun,  
To see what farleys he cou'd see;  
There he spy'd a man with armour on,  
As he came riding over the lee.

This is only an approximation of the expression, however. Better examples occur in two versions of *Fair Annie*, number 62 in Child's collection, one of which has recently been found in North Carolina, the other in Virginia. The North Carolina version, taken down

<sup>1</sup> Proof of the *Anglia* article above never reached me, and some misprints occur, most of them easily corrected. Two or three references are misleading, since page references to my MS. were used instead of the corresponding pages of the article when printed. Thus, on page 507 the reference at end of line eight should be p. 500; in footnote 3 the reference should be to p. 497; on the footnote to p. 508, it should read p. 500.